

EDWIN MIECZKOWSKI

268 the Bowery

New York, New York 10012 (212) 966-6738

APR 79

BORN: November 26, 1929 in Pittsburgh, PA

EDUCATION: 1953 Fellowship, Yale-Norfolk Summer Art School

1957 B.F.A. in Painting, Cleveland Institute of Art

1959 M.F.A. in Painting and Printmaking, Carnegie Mellon University

ONE-MAN EXHIBITIONS:

1978 Tanglewood Downtown, New York City
Ellen Myers, Inc., New York City

1977 Akron Art Institute, Akron, Ohio
The New Gallery of Contemporary Art, Cleveland, Ohio
Ohio Wesleyan University, Delaware, Ohio
Wright State University, Dayton, Ohio

1976 Ellen Myers, Inc., New York City

1975 Mansfield Art Center, Mansfield, Ohio
"Drawing and Painting on Paper," Ashland College, Ashland, Ohio

1974 Robert Hull Fleming Museum, Burlington, Vermont
The New Gallery of Contemporary Art, Cleveland, Ohio

1972 The New Gallery of Contemporary Art, Cleveland, Ohio

TWO-MAN EXHIBITIONS:

1978 Myers Fine Arts Gallery, State University of New York, Plattsburgh

SELECTED GROUP EXHIBITIONS:

1977 "Art on Paper" Weatherspoon Art Gallery, University of North Carolina

1976 "Materials and Techniques of 20th Century Artists"
Cleveland Museum of Art

1975 "Drawings," The New Gallery of Contemporary Art, Cleveland, Ohio

1974 All-Ohio Invitational Show, Dayton Art Institute, Ohio

1973 Group Show, The New Gallery of Contemporary Art, Cleveland, Ohio

1972 "Grids" Group Show, Institute of Contemporary Art, University of Pennsylvania

1971 Group Show, University of Vermont, Burlington, Vermont

1970 College Art Gallery, State University, New Paltz, New York

1969 "The Square in Painting" organized and circulated by the
American Federation of Arts, New York City

1968 Albright Knox Art Gallery, 2nd Arts Festival, Buffalo, New York

1966 Institute of Contemporary Arts, London, Gallery Foksal, Warsaw

1965 Received a National Endowment for the Arts Award

'Op' art— latest game

By Jane H. Kay

New York

By now the faddish clipping off of the letter "P" (for pop) and its substitution by the snippet "op" (after optical art) is the best known visual phenomena of the art season.

In today's fashionable game of gallery monopoly, 1964's pop-ish preoccupation, with the everyday is vaulted by the mobile aesthetics of optical painting.

This boundless art takes science's moiré patterns. It peeks back at past art's Impressionist color blending and Futurist multiplicity of movement. And at last it draws from the laws of conventional color optics, teaching the vibrant interactions of colors.

At the end of the game, the mind boggles at the weird interplay. The eyes dance with the very activity of the paintings. The body reels under the spell of their dizzying sensations.

Despite the mysterious power of such optics, the rules of this new game of op art are easy. They may be practiced throughout the city and in condensed form at the Martha Jackson Gallery's "Vibrations II" through the month.

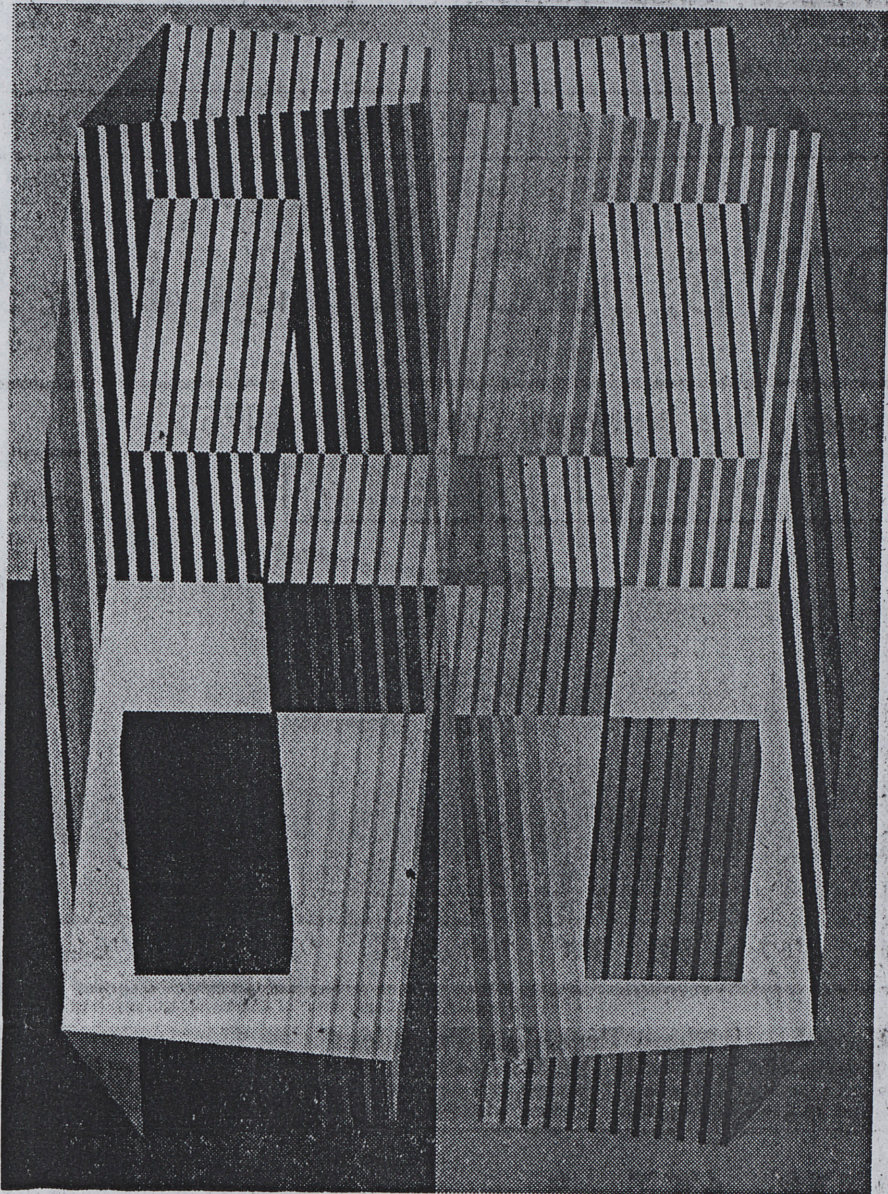
Here 11 practitioners compete at throwing their illusive images. Rotating lines, spiraling forms, blinking, waving, rising, receding, circling, glowing, boxed, and rounded lines jostle with one another to win—by making the strongest attack on the eye.

Here then is the game's goal: "To tend to disturb." Almost all succeed in this. The winner? He who can cause the eye to shut. Or better yet, the artist who can make the foot to falter on the two floors of optical deception and illusion.

Is it Hugh Demarco with his mirrors behind checkerboards, neat and ordinary as they march off into infinity? Is it Julian Stanczak masquerading his vibrating works under the deceptive title "Restful Contour"? Or is it Mieczkowski shaping his illusions on the face of a "sculptured" globe.

Meanwhile, the viewer shares in the game: A contest between the viewer and the viewed. No more than a second or so elapses before the object stared at moves restlessly in turn away from the eye, dancing and blurring into a scramble of color. Who then is to choose or analyze or explore for the winner?

The single rule of the game, at least in this exhibition, seems to be to shun black and white, as can be seen in Francis Hewitt's



'The Big A,' canvas by Edwin Mieczkowski now being exhibited at the Martha Jackson Gallery, New York.

This exhibition of contemporary painting, entitled 'Vibrations II,' will continue through the month of January.

work, static and dull in this lively company. (But then again, word is that the Museum of Modern Art's February show of "The Responsive Eye" will also be in chaste black and white. . .)

Many combinations can move a step forward in the game. The deliberate dizzying can progress by means of red-blue ripples with a heaving form as an underwater reflection. Or through spacing and simplicity (Yves Gaucher) or on a square canvas tipped on its side, or by square planes of inverting colors, or by changing color

tone through juxtaposition and on to other tricks with Richard Anuszkiewicz, the earliest and best known magician.

Other Manhattan galleries contribute contrasting contrivances. Thomas Downing at the Stable Gallery is the sophisticated contestant, drawing on hard-edge tools to shape circles on solid planes resounding with a velvety texture.

Canadian Marcel Barbeau at the East Hampton Gallery makes line and color perform. Prof. Gerald Oster whose work comes Feb. 4 to

the Howard Wise Gallery (where he earlier showed samples) is the scientist "extending consciousness" through the placement of the moiré screen with its distorting lines. As a chemist at Brooklyn Polytechnic Institute he stands by to watch.

Ah yes, the winner? He who is most compelling and resisting to the eye. Alas, until the viewer is found who can outstare the art, visitors must move equally restlessly—relentlessly pulled from one side to another. This fascinating game of perception never ends.

THE CLEVELAND MUSEUM OF ART QUESTIONNAIRE

MAY 66 RECD

Dear Mr Mieczkowski

We are trying to build a biographical record of Cleveland Artists for reference.
May we enlist your assistance with the following data?

FULL NAME: Edwin Mieczkowski

MEDIA:

DATE AND PLACE OF BIRTH: November 26, 1929, Pittsburgh, Pennsylvania

ART TRAINING - Schools, Scholarships, etc:

B.F.A. Cleveland Institute of Art 1957.

M.F.A. Carnegie Institute of Technology 1959

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

See attached sheet.

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

AWARDS:

PRESENT POSITION:

Instructor in Drawing, Cleveland Institute of Art

We would greatly appreciate it if you would inform us of subsequent awards,
purchases, exhibitions and scholarships. Thank you for your cooperation.

Ann Zuntzcheer Harte
Assistant Curator of Paintings

MAY 6 6 RECD

Edwin Mieczkowski

1964 - 1965

Group Shows

Vibrations Eleven, Martha Jackson Gallery, New York

Mouvement 2, Galerie Denise Rene, Paris, France

The Responsive Eye, Museum Of Modern Art, New York

Exhibition of Retinal and Perceptual Art, University Art Museum,
University of Texas

Optics, Illusion and Art, Museum of Art, University of Kansas

Nebraska Art Association Annual Exhibition, University of Nebraska

Exposition Nove Tendencije 3, Zagreb, Yugoslavia

Cleveland Museum of Art Traveling Exhibition, 1965 - 66

One Man Show, Cleveland Institute of Art, April 1965

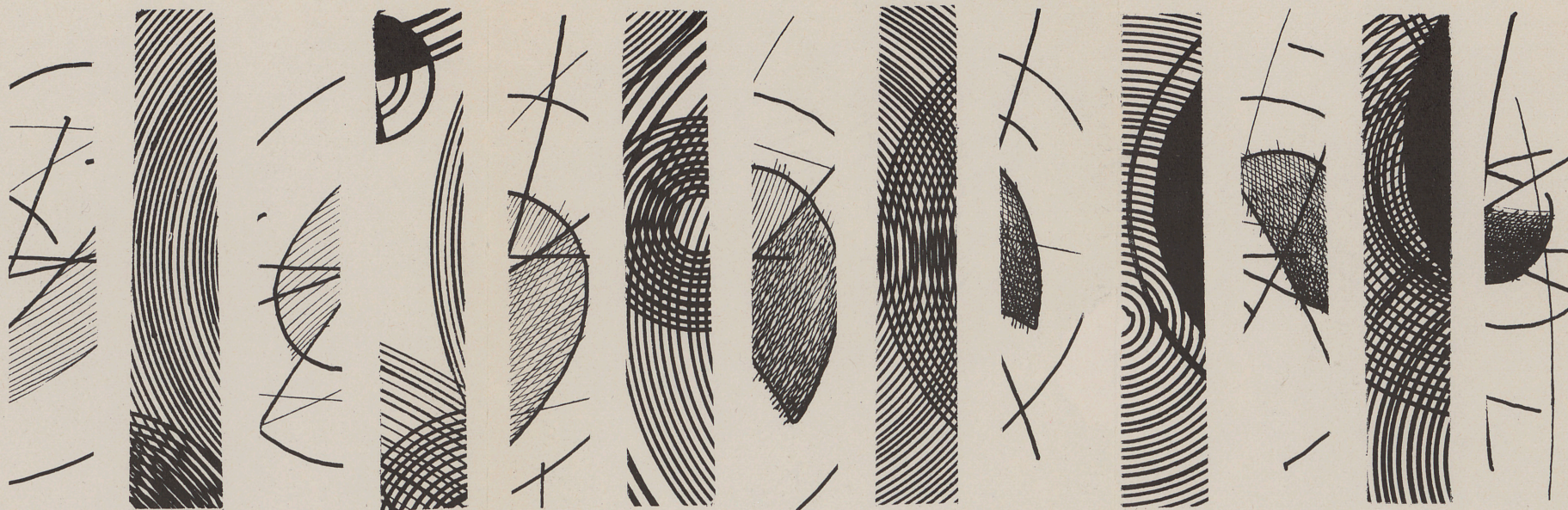
Participated in Panel, New Aspects of Colour, Dayton Art Institute
March 2, 1965

EDWIN MIECZKOWSKI

Born November 26, 1929, in Pittsburgh, Pennsylvania. He received a B.F.A. degree from the Cleveland Institute of Art in 1957 and an M.F.A. from Carnegie Institute of Technology in 1959. He is a painter, and is currently an instructor in drawing at the Cleveland Institute of Art. He had a one-man show at the Cleveland Institute of Art in April, 1965, and participated in a panel - New Aspects of Colour - at the Dayton Art Institute on March 2, 1965. Group Shows he has exhibited in are: Vibrations Eleven, at the Martha Jackson Gallery, New York; Movement 2, Galerie Denise Rene, Paris, France; The Responsive Eye, Museum of Modern Art, New York; Exhibition of Retinal and Perceptual Art, University Art Museum, University of Texas; Optics, Illusion and Art, Museum of Art, University of Kansas; Nebraska Art Association Annual Exhibition; Exposition Nove Tendencije 3, Zagreb, Yugoslavia; Cleveland Museum of Art Traveling Exhibition, 1965-66.

drawings

HEWITT



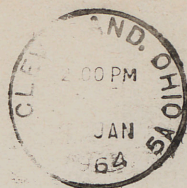
MIECZKOWSKI

january 19-26, 1964

OPENING: SUNDAY JAN. 19, 3-5 P.M.

10021 EUCLID AVE.

CLEVELAND, OHIO



ALIENS MUST
THEIR ADDRESS
DURING J



Mr. & Mrs. R. Lurie
1463 Warrensville Center Rd.
Cleveland,
Ohio